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of the
BLACK
PETALTAIL*





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Liberty Arts Gallery in Yreka continues its presentation by the Pacific Rim Sculptors Group, featuring 3-D works from Bay Area talent (see Artscene p. 28 for details).
[Peter Heirs, *Declaration of Dependence*]



Greg Brown takes the stage at the Rogue Theatre in Grants Pass on October 6 (see Artscene p. 28 for details).



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ON THE COVER

Male black petaltail (*Tanypteryx hageni*) at Eight Dollar Mountain, Oregon.

PHOTO: JIM JOHNSON

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PHOTO: JENNY GRAHAM

Charlie Aiken (Tony DeBruno) causes a fright at the family dinner in Oregon Shakespeare Festival's production of *August: Osage County*.

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Center Arts at Humboldt State University presents Pilobolus. (See Artscene p. 28 for details).

A full-page photograph of actor Bruce Campbell standing with his arms crossed in front of a rustic wooden building. The building has a green sign that reads "GOLD LICK TAVERN". To the left, there is a statue of a Native American man. The background shows trees and a clear sky.

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Tuned In

Ronald Kramer

Buggy Whips and Small Town Radio

You have to wonder what the companies who manufactured and sold buggy whips were thinking when the first automobiles were introduced. Cars were expensive so it took a long time for them to make horse-drawn carriages obsolete. But you would think buggy whip makers would have seen the handwriting on the wall.

The dawn of the digital information age seems to offer a parallel. The first commercially successful consumer digital audio came with the introduction of the compact disc (CD)—nearly thirty years ago—pretty much concurrent with the introduction of personal computers (which are, of course, also digital devices). CD sales have plunged in the last few years because the newer digital distribution made possible via the internet—on a *per song* rather than a *per album*—basis is changing the way music is purchased.

CDs were just a scouting party for the invading digital force. Most of America had to replace its television sets as HD television arrived. Digital cellphones began replacing analog cell phones almost a decade ago (and analog landline phones are nearly ready for collectible status in the local second hand store). In fact, digital internet or cable systems are now routinely providing the program signals to feed home television, audio and even telephone service.

So where does that leave local radio? In an attempt to compete, radio began converting to digital transmission (as JPR has mostly done) about ten years ago. But that conversion reflects a technically qualitative, rather than a lifestyle, transition. Signals may be more clear when digitally transmitted (opinions differ on that point), and digital radio stations have the option of offering

more programming choices (something which JPR has not initiated yet)—but the net effect is that HD Radio still requires that a listener either have an HD radio in their home or car or carry a portable version with them—generally to listen to a program in real time.

In contrast, audio can be listened to over the internet, using computers, iPods and other portable music players, with satellite radio signals and, most recently using so-called Smartphones, over cellphones. Many of these systems allow audio/programs to be called up on demand when the listener wants to hear them (as opposed to requiring “appointment lis-

tening” where you use your radio at a particular time to hear a program being broadcast at that moment). There is a huge lifestyle convenience factor at work in that equation that radically differs from traditional broadcast radio.

As a result, radio stations in smaller markets are increasingly struggling because radio’s operating costs aren’t sensitive to audience sizes. It costs the same amount to operate a transmitter and present a program regardless of how many people are listening. It is also much less expensive to initiate a program at a national level, distribute it through new digital technologies and serve a national audience than to create local content and transmit it. But the processes have dramatically different short-term and long-term consequences and the shift away from locally-produced media will, I think, continue to gnaw at the sense of place in local communities—particularly in small, more rural areas.

Many things influence a community’s sense of identity.

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On the Trail of the BLACK PETALTAIL

By Daniel Newberry



As if being a mud-dwelling dragonfly wasn't unusual enough, the black petaltail belongs to a family of the longest surviving dragonflies in the world, the Petaluridae.

Black petaltail (*Tanypteryx hageni*), the dragonfly of soggy, seepy, slopes.

PHOTO: JIM JOHNSON

The state of Jefferson is home to one of the oldest species on earth, yet relatively little is known about it. The black petaltail dragonfly (*Tanypteryx hageni*) is a member of a dragonfly family that predated the dinosaurs. This enigmatic and rare insect has a narrow black body slightly more than two inches in length, with yellow dots on its head and body. It is found as far south as the coastal mountains in Sonoma County, California, inland to Yosemite Na-

tional Park. Its northern range extends to British Columbia.

Sit quietly on a vegetated bank of almost any pond or wet area during the hottest part of a sunny summer day, and a host of dragonflies are likely to reveal themselves. They soar and swoop, dip and jerk at incredible angles, smack the water to grab an insect, and even rise vertically like a helicopter.

Dragonflies resemble their cousins, the damselflies. The easiest way to tell the two apart is that dragonflies have two sets of

wings that they hold perpendicular from their bodies, even at rest, while damselflies, hold their wings together—or slightly open—above the torso. Dragonflies pick off their flying-insect prey in mid-flight, while damselflies pick their crawling-insect prey off vegetation. With these varied diets, both dragonflies and damselflies coexist in their separate niches. More likely than not, you'll see several species of both in the same location.

"We have 50 species of dragonflies and 25 of damselflies in the state of Jefferson,"

says Kathy Biggs, author of the field guide, *Common Dragonflies of California*. Biggs divides her time between McCloud and Sebastopol, California.

“One of the reasons we have so many is the diversity of habitats,” Biggs explains. “We have the coast all the way to high elevation mountains, like Shasta, to the desert highlands.”

The path to dragonfly study began for Biggs when she built a pond in her back yard.

“The minute I did, they showed up. Being a birder, I’m used to listing them, and I couldn’t list them because there weren’t any guides.” Biggs promptly researched the critters she observed as best she could, and created her own dragonfly website.

Without guides, few non-scientists were out identifying species when Biggs got started. The relative abundance or rarity of species, like the black petaltail, was harder to determine. That all changed in 1996 when the Dragonfly Society of the Americas assigned common names to the existing scientific names of dragonflies, making identification more friendly to the layperson.

Life history of the black petaltail

Most dragonfly larvae—nymphs—live underwater. Black petaltail nymphs, however, live in mud. It is their habitat requirements that make them unique. Because their habitats are small and sparse, these creatures are relatively rare.

“It inhabits bogs, places where there’s a spring,” says biologist Dr. Chris Beatty of Santa Clara University. “Places where the soil is really saturated.”

Beatty is currently finishing up a two-year study of black petaltails, one that is funded by a grant from the National Geographic Society.

“They dig a burrow underground, and it fills with water,” Beatty explains. “Then they wait at the surface and if they sense something going by, they’ll jump out and grab it.” According to Beatty, their favorite foods include trapdoor spiders and antlions.

Spring-fed bogs are the minority among wetlands. Running water may enhance the habitat for these nymphs, and could explain why many black petaltails are often found in mountainside bogs, where groundwater emerges and flows down the slope.

“For this species, you really have to focus in on finding these bogs. They’re sort of unique habitats,” says Beatty. “There are

a lot of characteristic plant species (in these bogs), a lot of them are carnivorous plants, things like sundews, like the giant pitcher plant, *Darlingtonia*.”

Darlingtonia californica, commonly known as California pitcher plant, is also rare. Its highest concentration occurs in seeps and streamsides in the serpentine soils in Klamath-Siskiyou mountains of southwest Oregon. An easily accessible spot



Kathy Biggs, author of the field guide, *Common Dragonflies of California* out in the field at Pumice Stone Well in the Medicine Lake Highlands area.

to view *Darlingtonia*—and also black petaltails—is on the BLM interpretive trail on Eight Dollar Mountain near Selma, Oregon.

Other hotspots for the black petaltail in the state of Jefferson, according to Beatty, are the Scott River Valley, small tributary creeks of the Klamath River, high elevation bogs in the Trinity Alps, in scattered bogs in the Umpqua and Rogue watersheds, and especially in Josephine County.

As if being a mud-dwelling dragonfly wasn’t unusual enough, the black petaltail belongs to a family of the longest surviving dragonflies in the world, the Petaluridae. Most dragonfly species hatch, grow as a nymph, metamorphose into an adult, mate and die all in a single year of frenzied living.

Black petaltails, by contrast, spend five years in the mud as a nymph, before living out their entire adult life in a short three to six weeks. Scientists have not figured out why this Peter Pan of an insect spends so much of its life in a youthful form, but Chris Beatty hopes to get closer to unraveling this mystery.

“How fixed is that development time, is it always five years, or are there years with a string of longer summers so the larvae grow at a more rapid rate,” asks Beatty. “Could some turn into adults after four years, and some take six?”

If the development time of five years is fixed, there would be no way for nymphs born in different years to mate as adults. In this scenario, the black petaltail reproduc-

tion cycle would resemble that of salmon, where individuals returning to their natal stream are usually born in the same year.

Beatty is using genetics to help answer this question. He is comparing the DNA of nymphs born in the same year—an annual cohort—within the same bog and across multiple bogs. A study of mutations in the insects’ genes may show if nymphs born in a single year do in fact interbreed with nymphs born in a different year.

“We do have some initial data,” says Beatty. “It’s preliminary, but it suggests that the bogs are really quite different.” If this is true, Beatty believes, the nymph development time really is fixed, and the cohorts don’t interbreed.

Salmon travel long distance from, and back to, their natal streams. But do dragonflies do the same? Beatty is also trying to determine the range of the black petaltail.

“We’re also interested in dispersal: as adults, are they pretty much staying in the same area they emerged from?” asks Beatty. To that end, he has

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Jefferson Almanac

John Darling

Praying for Nature to Behave Better

This column is called “Jefferson Almanac” and in reality there is no state of Jefferson. After a bit of research, I’ve discovered that no one really knows where the word *almanac* came from. It was first used in England 800 years ago for a document foretelling weather, seasons, tides, moons, sunrises and sunsets, so as to help farmers, hunters and fishermen do their work.

I don’t think they forecast that this would be the year it hardly ever stopped raining, though I do remember climatologists saying that an increase in greenhouse gases would make it a lot wetter and bring extremes of weather disasters, such as hurricanes, floods, fires and tornados — and that seems to be the case. Over 300 twisters in three days in the South? That never happened before.

An email circulates asking everyone to pray that the record fires in the southwest will be extinguished. My partner Ann promptly forwards it and asks me to also pray. I say no, I don’t ask others to pray to change nature and I don’t pray for God to fix a problem caused by human activity, overpopulation, overproduction, driving big cars and such.

She is miffed, noting that we do create our own reality and that thoughts and prayers have power and humans are becoming more adept at using this power, so use it! I respond that I do pray and do believe “thought is creative,” so I pray that I am guided by the wisdom and love of divine forces, so that I may walk in balance with nature — not call in God to fix our messes because if our messes get magically fixed, guess what? We’ll keep making messes.

Maybe this is one of those guy/gal dif-

ferences. She is actually getting mad, even disgusted with me refusing to use my supposed mind power to put out conflagrations, as if I’m contributing to human suffering by smugly withholding said power. I tell her I believe prayer should be used on cause, not effect — and that, since the fire is most probably caused by



If we are to learn to live in balance with nature, we must suffer the consequences of our misdeeds, right?

heedless human ignorance and selfishness, we should pray to become smarter and act in ways that support all life, not just human life, then the fires won’t happen.

But why should God come down and douse the blaze? What would be his motive? If we are to

learn to live in balance with nature, we must suffer the consequences of our misdeeds, right? We don’t react to supposed dangers till they happen. That’s human nature.

By the same token, 41 percent of people feel global warming fears are exaggerated and they aren’t going to pay for programs or drive an electric car to cure warming. Let’s face it - 300 tornados, record heat and Hurricane Katrina are not enough to rock the average voter’s world. So it’s warmer. That’s better than freezing winters, right?

In the middle of all this, nature gets a lot more personal with a text from a dear friend of ours who went in to see about some symptoms and have a mass removed and it’s turned out to be stage 4 ovarian cancer, so she just got a hysterectomy and, at 50, is facing (according to several websites), about a 10 percent chance of living beyond a few years.

We both immediately text that we are praying for her and putting white light around her and are here to do anything she needs help with — and I do use the

power of love and mind and ask the divine powers to join in. So much for my smug refusal to put out the fire.

Curious why some people get cancer and others don’t (even if they have unhealthy lifestyles), I find a study that searched for a “cancer personality.” One sampling finds that “saintly” people who are sweet, thoughtful, generous and conflict-avoiding do tend to get it in larger numbers and that doctors sense this anecdotally, one even predicting a patient was “too mean to get cancer” — and the biopsy proved him right. Our friend, no saint, doesn’t fit the cancer profile.

I can see Ann is shaken by our friend’s bad turn, as am I. It can, and does, happen to anyone. One day I am talking and joking with lifelong marathoner and healthy eater Ric Sayre, 57, as he checks me out at the Ashland Food Co-op and the next day I am reading of his sudden death from heart failure after a morning run.

At Noble Coffee in Ashland, with the headlines about Ric laying on the table in front of us, friend Julie and I shake our heads in wonder. What do we learn from this, we ask. “That we only have today,” I say. She responds, “We only have this moment.”

In his enigmatic way, Bob Dylan summed it up, singing, “For them who think death’s honesty won’t fall upon them naturally, life sometimes must get lonely.” Think that one over.

John Darling is an Ashland writer.

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Theater and the Arts

Molly Tinsley

Success of a Sequel

A child on the upper Elizabethan stage lifts an arm and a giant banner unfurls, announcing *Henry IV, Part Two*, as presented by the Oregon Shakespeare Festival. Below, the assembled company delivers a high-speed enactment of the play's considerable backstory, which begins a generation earlier, when Henry Bolingbroke usurped the crown of his cousin Richard II, and continues through the early part of Henry's tumultuous reign. With this arresting, and helpful, bit of theatricality, director Lisa Peterson gives notice that an under-appreciated Shakespearean history play is about to receive the inspired production it merits.

The point of *Henry IV, Part Two*, is to dispose of Falstaff—incorrigible bundle of unchecked appetites—thus enabling Prince Hal, and Shakespeare, to leave behind the adolescent high jinks of *Henry IV, Part One* and embrace the triumphal heroics of *Henry V*. This necessary event almost happens at the end of *Part One*. Hal has finally proven his patriotism and valor by killing the rebel Hotspur in battle, and the noble eulogy he pronounces over his foe seems to promise a new maturity and sobriety. What's more, his amoral mentor appears to have fallen in combat also and lies nearby. But as Hal bids a cool farewell to the corpulent corpse, it begins to stir. Falstaff was faking death to save his haunches. And his revival will entice the Prince once again to postpone political responsibility in favor of dabbling in revelry.

Part Two opens, then, with a sense of hopes on hold. As Rachel Hauck's spare set of steel girders and ladders suggests, there is major unfinished business—the rebuilding of England no less, the restoration of her unity and the legitimacy of her crown. Everything's a mess. The nimble Rumour (Rodney Gardiner) spreads deceit, Northumberland (Jeffrey King) bellows in despair at the loss of his son Hotspur, the health of the King (Richard Howard) is failing, and the rebel forces continue to plot

to take him down. Meanwhile Hal (John Tufts) has regressed to zooming around as Superprince, with the British flag for a cape. Resonating loudly with our own current impasse, all circumstances scream political urgency, yet there is no one to lead the way. Instead, we get Falstaff, stubbornly alive and lively, even though his urinalysis shows diseases beyond number.

With Michael Winters in the role, we would follow this renegade anywhere. Sir John has lost most of the creative energy of *Part One*, exposing the seedy, bankrupt mooch. Instead of *Part One*'s cogent send-up of Honor as useless except to decorate tombs, in *Part Two* we get a disquisition on sack. Yet when Winters lumbers onstage—once with a strip of toilet paper dragging at his heel—he commits to Falstaff's humanity so completely, that our distaste for his self-serving manipulations gives in to sympathy. When the Prince and Poins catch him insulting them, instead of inventing a witty story to defuse their wrath as he might have in *Part One*, Falstaff delivers a feeble excuse: "I am old." Winters seems to implode with this incontrovertible line—a poignant moment that takes the breath away.

The figurative setting for *Part Two* is "over the hill." Flanking decrepit Falstaff are the image of missed opportunity and regret, old Northumberland, and the image of seized opportunity and guilt, the dying King. Another corner of this country for old men weighs in after the intermission, when the scene shifts to rustic Gloucestershire, where Falstaff has come to recruit troops for the continuing civil war. There he encounters, and outsmarts, a friend from his youth, Justice Shallow, an aged bundle of memory loss and nostalgia, played by James Edmondson with achingly sweet befuddlement.

"How to choose a man?" Falstaff wonders, as he auditions the local talent Shallow has assembled. Size? Strength? "Give

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Inside the Box

Scott Dewing

The Entangled Web We Weave

One of my favorite scenes from the sci-fi movie *The Matrix Reloaded*, is when the protagonist, Neo, accompanies Councilor Hamann down into the engineering level of Zion, the underground city where members of the last remaining human society are hiding out from the machines seeking to destroy them.

"I like it down here," Councilor Hamann exclaims as they look out over the cavernous room filled with humming machines providing potable water, breathable air, and consistent power to the inhabitants of Zion. "I like to be reminded that this city survives because of these machines. These machines are keeping us alive while other machines are coming to kill us. Interesting, isn't it?"

Yes, it is interesting. Here, inside our own Matrix that we call "Earth", we too have built a world in which we need machines to survive. Without them, the world as we know it—the industrialized world we've constructed—ceases to exist.

Without our machines, we turn out the lights, turn off the heat, and turn the clocks back to at least the Middle Ages, perhaps further. In fact, we get rid of our clocks altogether. In no time, our cities crumble without the machines required to maintain them. Weeds invade and unmaintained pavement pops and buckles. Gas lines and power plants explode. Sewer systems overflow and water mains burst. Dams burst too. Buildings topple and entire cities are swept away by a torrent of torturous water.

But flooded cities are the least of our worries in a world without the machines needed to maintain them. Without our machines, millions of us die because we simply cannot grow enough food to feed everyone. And the food that we do manage to grow without the aid of our machines cannot be transported to the people who need it and they, in turn, cannot transport themselves quickly enough to the places where the food is grown and starve to death. Food rots in the fields while corpses

rot on the plains. Meanwhile, millions of others die from disease because we can no longer make simple medicines such as penicillin.

Without our machines, the majority of us die; we literally drop like flies.

We need our machines to survive and although we don't have autonomous, "artificially intelligent" machines that are hell-bent on killing us, we yearly slaughter fellow members of the human race with the machines of war that we've cleverly created for the express purpose of doing so. Interesting, isn't it?

In a short time—about 100,000 years—human culture has quickly evolved from a simple tool-making culture, to agrarian, to industrial, to wholly machine-dependant. While our evolution has been meteoric, it's just a single tick on the geological timescale and not even a blip on the radar of our solar system's 4.5-billion-year existence.

And the engine of change humming beneath our rapid evolution has been technology.

"We humans have linked our destinies with our machines. Our technology has gotten so complex that we no longer can understand or fully control it. We have entered the Age of Entanglement," wrote inventor and scientist Danny Hillis in *Scientific American*.

According to Hillis, the Internet is a case in point. "Most people may not realize that they depend on the Internet when they place a telephone call or fly on an airplane. In our intertwined world, it is increasingly difficult to understand the very systems we have built or how to repair them."

There is no blueprint to the system of the modern world. It is the sum of its evolved parts. And while some die-hard conspiracy theorists may take a somewhat masochistic comfort in believing that the world is under the control of the shadowy Illuminati, it is not controlled by men or Gods. Just like the rest of the universe, the modern world is controlled by the funda-

mental laws of nature from which all technology is created.

In the end, all technologies are the harnessing and exploitation of natural phenomena in order to fulfill a human purpose or need. Technology can only leverage that which already exists in nature: there was computation before there were computers, light before there were light bulbs, and heat before there were heat pumps.

“Technology builds out not just from combination of what exists already but from the constant capturing and harnessing of natural phenomena,” wrote Arthur W. Brian in his brilliant book *The Nature of Technology: What It Is and How It Evolves*.

While I agree with Hillis in principle, I disagree in particular. It's not that we've “linked” our destiny with technology or the resulting machines that come out of technological progress. It's not that we've “entered” the “Age of Entanglement”. It's that we never made a choice. Human destiny has always been entangled with technology because without it, we would have never evolved to *Homo sapiens* in the first place.

Or to put it another way: Man is not uniquely human without technology. Take away technology and Man is evolutionarily something different. Without technology, without our ability to harness natural phenomena and use it to our benefit, we most likely would have ceased to evolve and perished from the Earth long ago just like many other species. Technology is what made us different. It's what makes us different. It's why we're still here.

And that is the path we are still on in the “Age of Entanglement” in which human culture becomes increasingly complex and entangled with its technology to the point of no return—a point that, for better or for worse, we passed long ago.

We're entangled with our technology and it can be no other way. It is an entangled web that Man weaves, but it is the only web we have to capture our future.

Interesting, isn't it?

Scott Dewing is a technologist, teacher, and writer. He lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns and other postings can be found on his blog at: blog.insidethebox.org

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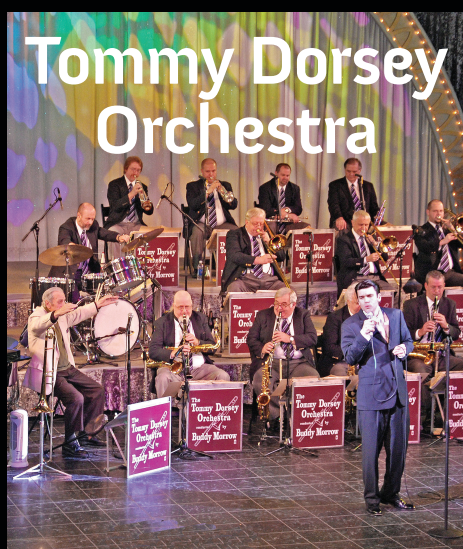




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Recordings

Valerie Ing-Miller

My Favorite Things

Back in the autumn of 2001, while interviewing for my future job at Jefferson Public Radio, Eric Teel asked me to list a few of my favorite composers. I think I mentioned Chopin, Mozart, Rachmaninov and Gershwin. That was back when classical music was something I only spent time with if the volunteer host had to cancel her weekly Thursday evening classical music program at the community radio station where I worked. Before I got really up close and personal with classical music, spending twenty hours a week with it in my headphones. Since then I've broadened my classical music horizons considerably, although I'm still a huge fan of all the previously mentioned composers. But if I ever had to go through the same type of job interview process again, how would I answer that question differently ten years down the road?

So I posed the question to myself in the traditional manner: If I was stranded on a desert island, what ten albums would I take?

You, savvy public radio friend, are smart enough to know that it really wouldn't matter what ten albums I have on a desert island if there's no way to play them, but this is pure fantasy. This desert island is tropical. Much like the island on my favorite TV series, "Lost," this island has electricity, an old VW van to tool around in, plenty of food, an underground bunker and ten of my favorite recordings with something to play them on.

To be honest, if I was really seriously stranded on a desert island and had 10 albums to listen to for perhaps the rest of my life, my list would include UB40, The Beatles, The B-52s and The Cars. But in this fantasy, I've been shipwrecked with 10 classical music recordings that I adore and never get tired of listening to, because I'm assuming I'll be listening to them a lot as I relax in the hammock I've woven out of seaweed, patiently waiting to either be rescued by a passing ship or be offed by the smoke monster.

My desert island list follows. I'm hoping to do an end of the year "Listener Favorites" special on *Siskiyou Music Hall*, so here's your opportunity to share your own list with me for inclusion in the program. Email it to Valerie@jeffnet.org:

Schubert's "Arpeggione Sonata" and Mauro Giuliani's "Guitar Concerto in A" performed by guitarist John Williams & The Australian Chamber Orchestra (Sony 63385)

Georg Philipp Telemann, *Telemann alla polacca* with Jorg-Michael Schwarz & Rebel (Dorian 90302)

Beethoven's "Music For A Knightly Ballet" and other overtures performed by the Nicolaus Esterhazy Sinfonia & Bela Drahos (Naxos 8.553431)

Johan Nepomuk Hummel's "Mandolin Concerto in G" performed by Alison Stephens & London Mozart Players (Chandos 9925)

Soundtrack to The Pianist featuring Chopin's "Polonaise Brillante & Andante Spianato" performed by Janusz Olejniczak & Warsaw Philharmonic National Orchestra of Poland (Sony 87739)

Handel's "Water Music Suite in D" performed by Martin Pearlman & Boston Baroque (Telarc 80594)

Tenor John Potter & The Dowland Project *Care Charming Sleep* (ECM 1803)

Cantatas for Solo Countertenor with Gerard Lesne & Il Seminario Musicale features some of the most beautiful vocal works you'll ever hear of Scarlatti, Caldara, Bononcini & Handel (Virgin 562247)

Gioacchino Rossini String Sonatas performed by I Musici (Philips 456330)

George Gershwin, *The Complete Orchestra Collection* featuring "Rhapsody in Blue", "2nd Rhapsody", "American in Paris", "Lullaby", "Cuban Overture" and "Porgy & Bess Suite" with Cincinnati Pops with Erich Kunzel (Telarc 80445)

When Valerie Ing-Miller isn't lounging in her island hammock, you can find her hosting *Siskiyou Music Hall*, weekdays on JPR's *Classics & News* service.

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attempted to attach tiny radio transmitters to the black petaltails, but found that it slowed them down enough where they became more vulnerable to being eaten by predators. The few transmitters that did work showed, says Beatty, “that we didn’t find them moving far away from where we captured them originally and attached the transmitters.”

Beatty is also interested to answer the question of why this species has such a long development time. “We have the 7-year / 11-year cicadas, but you go for all those years and don’t see them, then they all emerge as adults at once,” Beatty muses. “If you go to any place where you see petaltails, you’ll see them every summer.” The answer to this question, however, will have to wait for his next research grant.

Dragonflies in myth and legend

Although dragonflies take on positive connotations in Japanese and Native American cultures, in traditional European cultures, they have taken on a malevolent aura, one based on misunderstanding of dragonfly anatomy. These scary folk tales persist today all across the United States, as Kathy Biggs discovered when she enlisted the help of her twelve year old niece in building a pond.

“When this big red orange dragonfly came into the pond she was frightened and tried to run away,” Biggs recalls. “She said, ‘it’s a dragonfly it might bite me, it might sting me.’ “ With its huge eyes and narrow, slender body, this pre-Jurassic remnant may appear scary, but it has no stinger or teeth. It doesn’t help, of course, that Hollywood has often used giant intimidating-looking dragonflies as consorts of the Tyrannosaurus Rex.

“She and I got within two feet of it and we were watching its abdomen contract and expand as it was breathing, and we looked into its liquid red eyes,” says Biggs. “She got over her fear of dragonflies and I fell in love with them.” Biggs points to this experience as the genesis of what has become her passion over the past fifteen years.

The association of dragonflies and biting is memorialized in our scientific language. They belong to the order Odonata, which is from the Greek word for tooth. Use of their serrated teeth, however, is reserved for their prey, not humans.

The “stinger” or “Devil’s darning needle”

as it was known in England, is actually a clasp-like organ that a male dragonfly uses to hold the female during mating. In one folk tale, children were warned that a dragonfly would sew the lips together of a child that lied.

The Welsh name for dragonfly, *gwas-y-neidr*, literally means “adder’s servant.” The mistaken belief about the dragonfly’s mating appendage may explain why the dragonflies are believed to be able to sew up an injured snake, hence the term “snake doctor” used to refer to a dragonfly in parts of the Southern United States.

If Europeans exhibited a cultural fear of dragonflies, the Japanese were just the opposite.

A famous Japanese haiku, written by the celebrated 18th century poetess, Chiyojo, is typical of that culture’s love with dragonflies.

In it, she evokes her young son as he chases a dragonfly on a summer day.

“My little dragonfly hunter
I wonder where he is
Off to today.”

Even earlier, the 17th century Zen poet Basho chose the dragonfly for one of his verses:

Bright red pepper-pod . . .
It needs but shiny
Wings and look . . .
Darting dragon-fly!

Dragonflies have made their mark on the Japanese language in other ways, as well. The Japanese word for dragonfly—*tonbo*—is given as a name to boys to signify courage. The interest and reverence for dragonflies in Japan is so great that the language contains traditional common names for all 200 species found there. One of the ancient words for Japan is ‘Akitsu shima’, meaning “Dragonfly (or Odonate) Island.”

The love of dragonflies persists in modern Japan. The world’s first dragonfly museum and nature preserve is located at Nakamura. Another dragonfly conservation area is located at Okegaya-numa.

Native tribes of the American Southwest often used dragonflies in their legends. In one Zuni legend, the dragonfly was a mes-

senger to the gods on behalf of a pair of lost children. For this reason, it is said, it is taboo to kill a dragonfly. In the Navajo culture, the dragonfly is said to hover over pure water. Perhaps the dragonfly, because it lives around water, was a fortuitous find for the ancients in such a dry region. The Navajo word for dragonflies and damselflies—*táni-l’ái*—means “which is spread out on water.”

The Dakota/Lakota tribes associated dragonflies with mirage and illusion because

their wings beat so quickly the human eye could not follow them. Compared to a bee, dragonfly wings beat slowly. With two large sets of wings, they need only beat their wings 30 times per second to stay aloft, compared with a bee, which beats its wings 300

times per second. Even with slow-beating wings, dragonflies are reputed to be the fastest flying insects, flying at least 35 miles per hour, and up to 60 mph by some reports.

The positive associations of dragonfly in these cultures may be based on interactions with humans, as Chris Beatty has discovered in his research on the black petaltail.

“They are a surprisingly docile species,” says Beatty. “They’re also the dragonfly that’s most likely to land on you... If you’re out hiking past a bog and you have a dragonfly land on you, you’ve probably just found a petaltail, much more so than just about any other species, they’re inclined to do that... if you’re wearing a light colored shirt, a light colored hat, they’ll sight on that as a place to land.

“They don’t have a stinger, they don’t bite. If anything, they’re there to eat the gnats or mosquitoes that might have started swarming around you. I’ve had this happen where I’m walking around and a couple of dragonflies following you around eating the things that are trying to bite you.”

One of the more unusual features of dragonfly anatomy has so far escaped the folklore tradition is that dragonflies do not through breathe their mouth or nose. Kathy Biggs discovered this after observing one unfortunate creature who lived headless for three days.

With its huge eyes and narrow, slender body, this pre-Jurassic remnant may appear scary, but it has no stinger or teeth.



A female black petaltail (*Tanypteryx hageni*) ovipositing (laying eggs) in a *Darlingtonia* fen at Eight Dollar Mountain, Oregon.

PHOTO: JIM JOHNSON

“A dragonfly can lose its head and survive until it starves to death,” Biggs says. “It doesn’t have a nose, it breathes through spiracles in the sides of its abdomen and its thorax.”

Who knows, but the headless horseman in the Legend of Sleepy Hollow may actually have been a dragonfly.

Land management

It is precisely because so little is known about dragonfly habitats and their range that they have not reached center stage in the public land management arena. Only one dragonfly—the Hine’s emerald dragonfly—is listed under the Endangered Species Act (ESA), and the critical habitat of that species is limited to sixteen counties in four Midwestern states.

Unlike the grey wolf and other ESA-listed animals with larger ranges, the black petaltail’s habitat is small, limited to isolated wetlands, some less than an acre in size. Protecting its habitat, then, requires less bureaucracy and is less controversial than for the larger animals at the top of the food chain.

“The biggest thing is, leaving it alone so you don’t change the hydrology, so the bog doesn’t dry up,” says researcher Chris Beatty. “Their habitats are localized, so it’s easy to set them aside. For cattle grazing, it’s easy to fence off the areas. Avoiding them isn’t difficult.”

This is precisely what the BLM found last year in a project to clean up mercury-contaminated mine tailings at the Sonoma Mine.

“Kathy (Biggs) showed us that our road

widening was headed toward one of only 200 places where the black petaltail is found,” recalls Gary Sharpe, Associate Field Manager for the BLM in Ukiah, California. “The next week we staked it off, avoided it, and widened our road in the other direction. It was an easy thing for us to do. We’re glad we could do it.”

Citizen science

As research dollars become increasingly scarce, the best hope for learning about the black petaltail and other dragonflies may lie in following the lead of birders. For decades, the Audubon Society—through their celebrated Christmas Count and other events—has enlisted the help of bird enthusiasts to help record the presence and abundance of bird species around the globe. The Portland-based Xerces Society is an international conservation non-profit that focuses on invertebrate species. Xerces is poised to embark on a project to employ this brand of citizen science to learn the secrets of dragonfly migration.

“We’re part of the new Migratory Dragonfly Partnership, that includes academics, non-profits and federal agencies, with support from the U.S. Forest Service,” says Celeste Mazzacano, staff scientist for the Xerces Society. “We’re now where we were two decades ago with the monarch butterflies.”

The discovery of the monarch’s overwintering home high in the mountains of Michoacan in Mexico was made with the help of an extensive network of volunteers. The

The Dragon-fly

by Alfred Lord Tennyson (1833)

Today I saw the dragon-fly
Come from the wells where he did lie.
An inner impulse rent the veil
Of his old husk: from head to tail
Came out clear plates of sapphire mail.
He dried his wings: like gauze they grew;
Thro’ crofts and pastures wet with dew
A living flash of light he flew.

dynamics of dragonfly migration appear to be more complex than those of the monarchs.

“They migrate in swarms, some fly high up. You can see thousands of them for an hour then you lose them,” Mazzacano explains. “Every species that migrates has both resident and migrating individuals in the same habitat.”

Like birds, dragonflies seem to move in flyways. “Some are on the East coast, some in the Midwest, and we’ve seen some—like the variegated meadowhawk—on the Oregon coast,” says Mazzacano. “The southward flight in Oregon is in late September and early October. We’ve observed the green darner returning Northward in April and May,” Mazzacano adds.

Xerces is developing an identification guide for common dragonfly species to help citizen scientists. These volunteers will most likely record the duration, timing, abundance and species. Weather on both the day of the observation and the day before will also be important data.

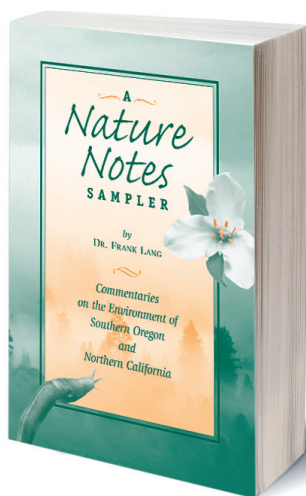
“We’re looking for environmental cues to help learn about migration and to figure out where we need observers,” says Mazzacano.

Dragonfly migration has sparked the interest of the U.S. Forest Service for other reasons, including their association with sensitive bird species.

“The (dragonfly) migration is tied to raptor migration,” says Carol Lively, coordinator of the Wings Across the Americas

CONTINUED ON PAGE 25

A Nature Notes SAMPLER



Whether describing the shenanigans of microscopic water bears, or the grandeur of a breaching Orca, Dr. Frank Lang's weekly radio feature *Nature Notes* has informed and delighted JPR listeners for over a decade.

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Nature Notes

Frank Lang

Stinging Nettles Post Script

Since writing about stinging nettles, *Nature Notes* finally had a taste of nettles when dining not long ago in one of Ashland's tonier restaurants with Mrs. Nature Notes and family. Daughter-in-law chose soup instead of salad, something *Nature Notes* never does. When orders arrived *Nature Notes* noticed the bowl of green soup with flecks of white floating on its surface. What's that? *Nature Notes* asked. Nettle soup was the reply. What does it taste like? Well... green, was the reply. May I have a taste? Of course.

Well, the soup did taste green, but not an ordinary green, more a chartreuse green, with a subtle kind of sour sharpness. Best, however, were the flecks of white. Not tiny globs of nettle fat as first thought, but crème fraîche. In truth, the two together were quite tasty.

This caused *Nature Notes* to recall other wild crafting experiences from his youth, like learning about the edibility of cattails, the emergent plant of marshes. He had learned that green immature inflorescences could be boiled and eaten like corn. It was too late in the season and inflorescences had changed from green and succulent to dark brown cylinders of tightly compacted fuzz. No thanks.

Well, pollen, *Nature Notes* was told, could be collected from the male flowers in quantity and used like flour to make pancakes and the like. Too much trouble, besides the male flowers were gone and only the funny looking spike remained at the tip of the familiar cylinder of brown female flowers. So much for that. This left the underwater, underground horizontal stem, the rhizome.

Shovel in hand, boots afoot, rhizomes were collected and hauled home for wash-

ing with potable water. Carefully peeled rhizomes had pleasant crunchy texture, and a faint cucumber taste with subtle over tones of marsh and mud.

Then there were fruits of various native members of the genus *Rubus*. They include thimbleberry, blackcaps, salmonberry, and the true wild blackberry. Any good botanist knows the fruits of these plants are not true berries like tomatoes, grapes, and elderberry, but are classified as aggregate fruits.

The Himalayan blackberry, considered the "wild" blackberry by the ignorant, is an alien weed of little ecological value except as cover for non-native rats and food for fruit eating birds, which inevitable poop its seeds over the landscape, making the weed more widespread. The weed has staunch human defenders who enjoy the large seedy fruits from road side plants laden with who knows what from auto exhaust and road dust. Maybe they add something extra to the berry's somewhat insipid taste.

As a child, I spent many a hot summer's day with my parents collecting our native Pacific trailing blackberry. Collecting could be hazardous what with the imagined possibility of heat stroke or the real risk of yellow jacket attack when ground nesters were disturbed. So out into the wilds of Western Washington we would go to collect small buckets of berries in logged over land or in forest openings. Berries were frozen for later consumption in one of Mother's famous wild blackberry pies, or baked fresh, or just eaten right from the vine, much to the dismay of parents. Lying was not possible, the purple tongue revealed all. Once you have eaten real wild blackberries, you too will become a blackberry snob.

Once you have
eaten real wild
blackberries,
you too will become
a blackberry snob.



Pacific trailing blackberry

Other Rubus species include salmonberries, large yellow and insipid with a slightly bitter taste especially when you bite into a berry with a tiny centipede coiled up in the hollow of the fruit. We never picked salmonberries which are barely edible fresh, who knows what they are like when they are cooked. Never had the pleasure or the opportunity.

And then there are thimble berries, with red flattish fruits. A couple of things: first, they are thin and delicate; second, each individual bush usually doesn't have a lot of ripe berries. So, third after a lot of labor, your pint of red berries soon liquefies into less than a pint of red mush. My best description? The fruits taste like tart felt.

That is about the extent of Nature Notes browsing in the wild except for certain mushrooms and dining in Japan, where greens included coltsfoot petioles and any number of different marine algae, and noodles made from acorn flour.

Nature Notes is not a big fan of eating in the woods. Beware the wild parsnip. Its alkaloids can do you in. At least you needn't worry about hunger anymore.

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University.

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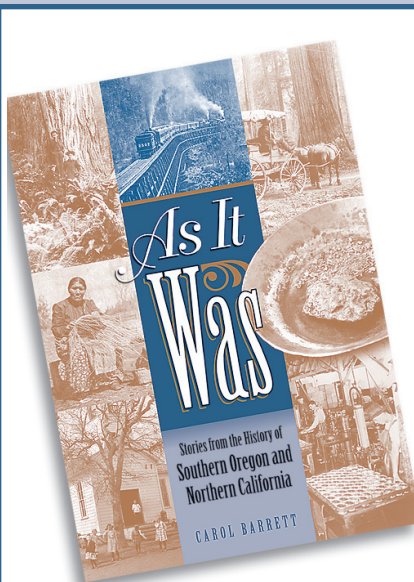
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As It Was

Stories from the State of Jefferson

David Douglas and the Douglas-Fir

by Dawna Curler

Douglas-fir trees grow abundantly in Northern California and Southern Oregon. Its wood, one of the hardest softwoods, is a favorite framing timber, while appearance grade lumber makes handsome finish work. The tree is significant to the Northwest economy, but what of the man for whom the tree was named?

David Douglas was a Scottish botanist who made two expeditions to the Pacific Northwest between 1824 and 1833. From his base at the Columbia River he collected plant specimens from regions to the north, east, and south into California. Douglas covered vast areas in his explorations and experienced hardships through hunger, exposure, and fatigue. When his canoe overturned, he lost scientific instruments, journals, and 400 plant specimens, including redwood samples collected from the Northern California coast.

He had many dealings with Indians, usually peaceful, sometimes not. While collecting sugar pine cones south of present-day Roseburg, Oregon, he enlisted native help, but feeling unsafe, took off in the opposite direction with the few samples he had as the Indians went looking for more.

By sending seeds back to Britain for study and propagation, Douglas introduced more than 240 new plant species in his homeland. Because of David Douglas, once denuded Great Britain is now reforested with northwest conifers, including the Douglas-fir.

Sources: Todt, Donn L. and Nan Hannon. "Sugar Pines: Giant Princes of the Forest," Southern Oregon Heritage Today, October 2000, Vol. 2, No. 10, p.14;

Website of Western Wood Products Association, "Douglas Fir & Western Larch," <http://www.wvpa.org/dfir.html>

Driving While Intoxicated

by Alice Mullaly

It was 1931 when Oregon's new law against driving while intoxicated was first enforced in the Southern Oregon town of Medford. And justice was swift.

E.D. Thompson had been in Medford only a couple of week but had already found a job as a cook in a local restaurant. Apparently Thompson had been drinking the Sunday he drove his car through the intersection that Mrs. Mabel Church was driving across. He didn't even see her and the cars collided. Though no one was hurt, both autos were badly damaged. Thompson made one more serious mistake. He sped off from the scene of the accident, but the police found him quickly.

Less than twenty-four hours after his arrest, Thompson had been tried and sentenced under the new DUI guidelines. The sentence was sixty days in jail, a \$100 fine and his car was to be held by the Sheriff's Office until the sentence was served and the fine paid.

Although the scientific breath test for intoxication had not yet been invented, the old, and still current, test of being impaired to a noticeable and perceptible degree would certainly have been used. Thompson learned then what we still teach today—drinking and driving don't mix.

Sources: "Drunken Driver Gets the 'Book'," Medford Mail Tribune, July 6, 1931, p.2; Insurance Institute for Highway Safety website, "DUI/DWI Laws as of July 2004." www.hwysafety.org/safety_facts/state_laws/dui.html

As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am following the *Jefferson Exchange*.

Poetry

Eavan Boland

Atlantis—A Lost Sonnet

How on earth did it happen, I used to wonder
that a whole city—arches, pillars, colonnades,
not to mention vehicles and animals—had all
one fine day gone under?

I mean, I said to myself, the world was small then.
Surely a great city must have been missed?
I miss our old city—

white pepper, white pudding, you and I meeting
under fanlights and low skies to go home in it. Maybe
what really happened is

this: the old fable-makers searched hard for a word
to convey that what is gone is gone forever and
never found it. And so, in the best traditions of

where we come from, they gave their sorrow a name
and drowned it.



Eavan Boland

Quarantine

In the worst hour of the worst season
of the worst year of a whole people
a man set out from the workhouse with his wife.
He was walking—they were both walking—north.

She was sick with famine fever and could not keep up.
He lifted her and put her on his back.
He walked like that west and west and north.
Until at nightfall under freezing stars they arrived.

In the morning they were both found dead.
Of cold. Of hunger. Of the toxins of a whole history.
But her feet were held against his breastbone.
The last heat of his flesh was his last gift to her.

Let no love poem ever come to this threshold.
There is no place here for the inexact
praise of the easy graces and sensuality of the body.
There is only time for this merciless inventory:

Their death together in the winter of 1847.
Also what they suffered. How they lived.
And what there is between a man and woman.
And in which darkness it can best be proved.

Eavan Boland lives part of the year in her native Dublin, Ireland, and part in Palo Alto, California, where she is Director of the Creative Writing Program at Stanford University. One of the world's most accomplished poets, Boland's honors and awards include the Lannan Foundation Award in Poetry and an American Ireland Fund Literary Award. This month's poems, "Atlantis—A Lost Sonnet" is from her most recent book of poems, *Domestic Violence* (W.W. Norton & Company, 2007); "Quarantine" is a section of a long poem published in *Against Love Poetry* (2001), and republished in *New Collected Poems* (Norton, 2005). Eavan Boland's most recent book of prose is *A Journey with Two Maps: Becoming a Woman Poet* (Norton, 2011). On October 20, Eavan Boland will give a public reading at Ashland High School's Mt. Avenue Theatre, as part of the Chautauqua Poets & Writers Series.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon,
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126 Church Street, Ashland, OR 97520
Please allow two to four weeks for reply.

Medford Jazz Festival: Expanding Horizons

by Derral Campbell

From October 7th through the 9th, the Medford Jazz Festival will present a variety of music at several venues in the Medford area. Some of the music will be familiar to all, some will be unknown to many. It all contributes to another wonderful weekend of song, dance and fun in southern Oregon.

The event has been swinging Medford for decades, but it's evolved considerably to broaden its audience and become more of a traditional, shared celebration. In its inception in the 80's as the Medford Jazz Jubilee, the event had a more narrow focus. Now the scope has widened to include many other genres, and changed its name last year to reflect that to the Medford Jazz Festival. Festival director Dennis Ramsden says, "It's almost a rebranding. When this Festival started, as with a lot of other Festivals on the West coast, it was almost all Dixieland—our logo was a straw hat and a cane—and it told everybody this was a traditional, Dixieland Jazz event. As time went on, these Festivals have changed. It's no longer Dixieland only; that mainly appeals to an older generation, and we need a lot of younger people here. So this year we have two Zydeco/Cajun bands, a Jump/Jive band, country swing, a 1950's Doo-Wop band, and a lot of Big Band sounds. We have all sorts of music now, so we changed the logo to tell people we're more up-to-date, that if they come they'll see a variety of styles."

The musical expansion began with the addition of the Bay Area's Gator Beat, whose resounding acceptance opened the door for more and varied inclusions, such as Tom Rigney and Flambeau. Featuring the Boogie-Woogie piano virtuosity of Caroline Dahl and the red hot guitar of Danny Caron, fiddler Rigney's band is the Toast of the Coast, and now actually sports a world-wide visibility. Playing at Eureka's Blues By the Bay festival in September, where their appeal was palpable. The crowd soaked up their musical joy, even the little ones rocked-out in their mother's arms.

About the scheduled dance exhibition, Ramsden says, "Well, we're pushing dance, and have been, very hard. It's part of our effort



Tom Rigney & Caroline Dahl – two of the members of Toast of the Coast, performing at this year's Medford Jazz Festival.

Medford Jazz Festival

October 7-9

www.medfordjazz.org

to bring in a younger crowd. We're trying to capitalize on the dance craze that's been going on, with some of these shows like Dancing With the Stars. This year we have a couple from Portland and a couple from Eugene, who will be putting on dance exhibitions. Between them, and our dance instructors in the Rogue Valley, anyone who buys an all-event ticket is entitled to free dance lessons, and there will be ALL types of dances taught."

Clarinetist Bob Draga appeared for years with the Titan Hot Seven. Now on his own, he also gets teamed with Rigney and Flambeau in Medford, with Dixieland meeting Cajun for a fresh perspective. Nashville singer and Grammy nominee Carolyn Martin's Swing Band brings an authentic and relatable Western Swing sound. Cornet Chop Suey and the High Sierra Jazz band are Festival mainstays and have been for decades, playing the traditional jazz they've extensively studied, showcasing the cooler, more obscure "stuff" that lights up a performance.

The High Street Band from Idaho mixes Jazz, Funk, R&B, Zydeco and a lot more into a compelling blend that requires dancing, listening and laughter. Also appearing in Medford are The Mixers, with some swinging west coast Blues & Bebop. The Sacramento trio Sister Swing can totally captivate a crowd. When you notice the crowd's chatter stop, and people's attention can't be diverted from the stage, you know they've got it going on.

There are several other groups slated to play, including Wally's Warehouse Waifs, with

the traditional Dixieland that got this festival its start. The Oregon Coast Lab Band is an ongoing collective that's been around for about 20 years, focused on youth involvement in music, including students from 9 to 21. It's also a non-profit organization that supplements school bands and private music lessons. Another Oregon-based group, the Southern Oregon Jazz Orchestra, showcases big band, merging Latin and Swing influences with a sixteen-piece ensemble heavy on horns and improv. Vocalist Dianne Strong is well-regarded for her powerhouse performances, and a look at their lineup reveals the great Mike Vannice ("The Ice Man" in Robert Cray's great 80's band) on baritone sax, and Bay Area vet Alan Berman on vocals and piano. The Doo-Wop aspect of the Medford Jazz Festival will be represented by The Young Bucs, a solid Oregon Coast aggregation committed to the celebratory sounds of the '50's and '60's.

"These bands play all over the world," says Ramsden. "Maybe they're not household names, but they can flat-out play. These are the best of the best musicians. And when we bring a band to Medford, we look for their entertainment value as well as their musical ability. You put that package together and ask, 'Can they hold people's attention for eight sets of music over three days?'"

Three days, five venues, more kinds of music than you might expect, plenty of food offerings and shuttles to get attendees from place to place—this is the kind of event that unites a community on so many levels, and with its yearly contributions to the Medford Schools Foundation (earmarked for music programs), The Medford Jazz Festival is making a positive difference.

More information about performances, venues and tickets is available at www.medfordjazz.org.

Good Rockin' Derral Campbell has been JPR's go-to guy in Redding for almost a decade. He spins the discs every Sunday afternoon on *Rollin' The Blues*, shares hosting duties for *Late Night Blues* on Saturday nights, writes about music for a variety of publications and somehow finds the time to play saxophone in popular Shasta County band The BluesRollers.



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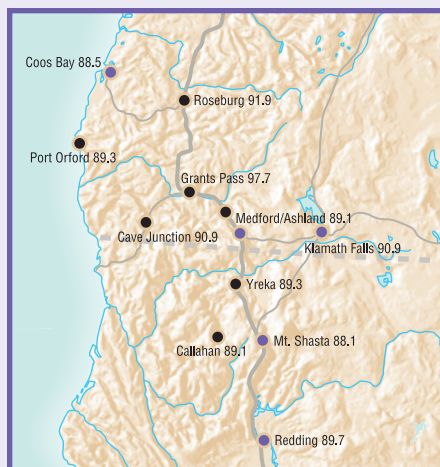
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3:00pm Le Show
4:00pm Wait Wait... Don't Tell Me!
5:00pm All Things Considered
6:00pm Folk Show
9:00pm Mountain Stage
11:00pm Undercurrents

Theater and the Arts

From p. 10

me the spirit," Falstaff declares, not that these five specific wonders of comic deficiency can boast any redeeming feature at all. Falstaff proceeds to take the three who failed to pay him off. Then as he exits with Bardolph, he admits, "How subject we old men are to this vice of lying," which epitomizes the general decadence so sorely in need of rejuvenation.

There is one character, the Chief Justice, in whom age, and the taut restraint of Jack Willis, have created a firm sense of authority: Sir John grapples verbally with this worthy antagonist but director Peterson never really lets the fat man best him. Willis' tight-lipped Justice doesn't deign to raise his voice; he is biding his time, yielding tactical victories in favor of final strategic defeat, relying on a confrontation with Prince Hal to turn things around.

But the King's impending death has already roused the latent nobility in Prince Hal. Tufts accepts the Justice's recriminations as the tongue-lashing he deserves, subtly flinching as if the Justice's points were blows. Hinted at in asides, Hal's dissociation

from his irresponsible persona has been reinforced in this production by a special relationship with a Poins played by Howie Seago. Amid the Falstaff crowd, the two must communicate in sign language, echoing each other's gestures, almost like ego and alter-ego, hinting at the Prince's life apart.

It remains for Falstaff to be formally rejected, Falstaff, whose fantasies of personal gain are now soaring with the Prince in power. Winters and Tufts make stunning work of this wrenching scene: irresistible force meets immovable object. From the depths of Falstaff's disbelief flares one final glimpse of his vulnerable humanity. And behind Tufts' blank eyes and set jaw still lurks ambivalence about "formal majesty," which will mean devoting his adult life to maintaining an orderly realm.

Playwright Molly Tinsley taught literature at the Naval Academy for twenty years. Her latest book, *Satan's Chamber* (Fuze Publishing) is a spy thriller featuring a female protagonist.

Black Petaltail

From p. 17

program for the Forest Service. "Raptors use them as food." Each year, the Forest Service confers awards for international conservation efforts on groups working with migratory birds, butterflies and bats. This year they added dragonflies to the awards list.

Dragonflies may one day play a role in the Forest Service's aquatic conservation strategy as well. "People have turned their binoculars to dragonflies," says Lively. "They're associated with good quality wetlands."

The black petaltail leads the way in the wetlands department, with its habitat requirement of wetlands with cold, flowing water.

"If Jefferson ever decides to declare a state insect," says Dr. Chris Beatty. "I think the black petaltail would be an excellent candidate."

Daniel Newberry is a freelance writer living in the Applegate Valley. You can reach him at dnewberry@jeffnet.org

A special thanks to Jim Johnson of the Dragonfly Society of the Americas for permission to reprint his photographs. You can read his dragonfly blog at <http://nwdragonflyer.blogspot.com>

Visit Kathy Biggs' webpage at <http://bigsnest.members.sonic.net/Pond/dragons>

PROGRAM GUIDE CLASSICS & NEWS

www.ijpr.org



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5:00am Morning Edition
7:00am First Concert
12:00pm Siskiyou Music Hall
4:00pm All Things Considered
7:00pm Exploring Music
8:00pm State Farm Music Hall

Saturday

6:00am Weekend Edition
8:00am First Concert
10:00am San Francisco Opera
2:00pm Siskiyou Music Hall
3:00pm Car Talk

4:00pm All Things Considered
5:00pm A Musical Meander
7:00pm State Farm Music Hall

Sunday

6:00am Weekend Edition
9:00am Millennium of Music
10:00am Sunday Baroque
12:00pm Siskiyou Music Hall
2:00pm Performance Today Weekend
4:00pm All Things Considered
5:00pm Chicago Symphony Orchestra
7:00pm The Keeping Score Series

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Canyonville 91.9	Gold Beach 91.5	Mendocino 101.9	
Cave Junction 89.5	Grants Pass 101.5	Port Orford 90.5	
Chiloquin 91.7	Happy Camp 91.9		

Classics & News Highlights

* indicates birthday during the month.

First Concert

Oct 3 M Copland: Duo for Flute and Piano
Oct 4 T Ponce: Concierto del Sur
Oct 5 W Mozart: Symphony No. 18
Oct 6 T Marais: Suite in C minor
Oct 7 F Rimsky-Korsakov: Suite from *The Golden Cockerel*
Oct 10 M R. Strauss: Interludes from *Die Frau ohne Schatten*
Oct 11 T Dall'Oglio: Violin Concerto in C major
Oct 12 W Vaughan Williams*: Phantasy Quintet
Oct 13 T Schubert: Sonata in C major
Oct 14 F Zemlinsky*: Sinfonietta
Oct 17 M Howells*: Violin Sonata No. 1

Oct 18-25 Fall Membership Drive

Oct 26 W Dvorak: *The Golden Spinning Wheel*
Oct 27 T Bach: Brandenburg Concerto No. 1
Oct 28 F Hanson*: Symphony No. 4
Oct 31 M Franck: *Le Chasseur Maudit*

Siskiyou Music Hall

Oct 3 M Reicha: Symphony in F major
Oct 4 T Ignaz Brull: Piano Concerto No. 2
Oct 5 W Sibelius: Symphony No. 4
Oct 6 T Beethoven: Triple Concerto
Oct 7 F Molique*: String Quartet No. 1 in G major

Oct 10 M Mendelssohn: Octet in E flat major
Oct 11 T Prokofiev: Piano Concerto No. 2
Oct 12 W Vaughan Williams*: Symphony No. 4
Oct 13 T Mozart: Piano Quartet No. 1
Oct 14 F Zelenka*: Sinfonia Concertante in A minor
Oct 17 M Schumann: Piano Concerto in A minor
Oct 18-25 JPR Fall Membership Drive
Oct 26 W Dvorak: Piano Quintet in A major
Oct 27 T Paganini*: Violin Concerto No. 4
Oct 28 F Carl Czerny: Grande Symphony No. 2
Oct 31 M Anthony Di Lorenzo: *Dracula, The Seduction*

San Francisco Opera

Oct 1 · *Die Walküre* by Richard Wagner
Donald Runnicles, conductor; Nina Stemme, Mark Delavan, Anja Kampe, Brandon Jovanovich, Larissa Diadkova, Daniel Sumegi
Oct 8 · *Siegfried* by Richard Wagner
Donald Runnicles, conductor; Ian Storey, Mark Delavan, Nina Stemme, David Cangelosi, Gordon Hawkins, Daniel Sumegi, Ronnita Miller, Stacey Tappan
Oct 15 · *Götterdämmerung* by Richard Wagner
Donald Runnicles, conductor; Nina Stemme, Ian Storey, Gerd Grochowski, Andrea Silvestrelli, Daveda Karanas, Melissa Citro, Gordon Hawkins
Oct 22 ALL REQUEST PROGRAM

JPR Saturday Morning Opera

Oct 29 · *Mefistofele* by Arrigo Boito
Stefano Ranzani, conductor; Ferruccio Furlanetto, Giuseppe Filianoti, Dimitra Theodossiou, Sonia Zaramella, Mimmo Ghedghi, Monica Minarelli, Orchestra, Chorus and Children's Chorus of Teatro Massimo, Palermo



PHOTO: CORY WEAVER / SAN FRANCISCO OPERA

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Klamath Falls
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Monday through Friday

5:00am BBC World Service
7:00am Diane Rehm Show
8:00am The Jefferson Exchange
10:00am Here & Now
11:00am Talk of the Nation
1:00pm To the Point
2:00pm Q
3:00pm The Story
4:00pm On Point
6:00pm Newslink
7:00pm As It Happens
8:00pm The Jefferson Exchange
(repeat of 8am broadcast)
10:00pm BBC World Service

Saturday

5:00am BBC World Service
7:00am Inside Europe
8:00am The State We're In
9:00am Marketplace Money
10:00am Living On Earth
11:00am On The Media
12:00pm This American Life
1:00pm West Coast Live
3:00pm A Prairie Home Companion

5:00pm To the Best of Our Knowledge
7:00pm Soundprint
8:00pm The Vinyl Cafe
9:00pm BBC World Service

Sunday

5:00am BBC World Service
7:00am Soundprint
8:00am To the Best of Our Knowledge
10:00am Whad'Ya Know
12:00pm Prairie Home Companion
2:00pm This American Life
3:00pm LeShow
4:00pm Travel with Rick Steves
5:00pm Marketplace Money
6:00pm On The Media
7:00pm Living On Earth
7:00pm L.A. Theatre Works
(last Sunday of every month)
8:00pm BBC World Service

News & Information Highlights



PHOTO: CORY WEAVER / SAN FRANCISCO OPERA

Ian Storey (Siegfried) and Melissa Citro (Gutrune) in the San Francisco Opera's production of Wagner's *Siegfried*.

LEFT: Brandon Jovanovich (Siegmund) and Anja Kampe (Sieglinde) in San Francisco Opera's compelling *Die Walküre*.

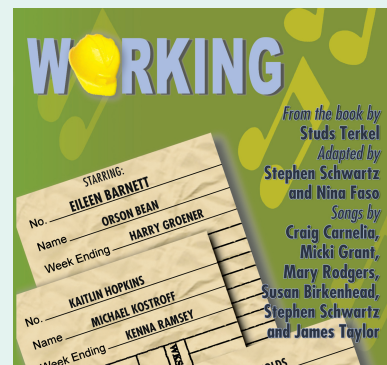
L.A. Theatre Works

October 30 • 7:00pm–9:00pm

Working by Studs Terkel

Cast: Eileen Barnett, Orson Bean, Harry Groener, Kaitlin Hopkins, Michael Kostroff, Kenna Ramsey, Vickilyn Reynolds, Vincent Tumeo, and B.J. Ward.

Writer and radio personality Studs Terkel spent nearly three years roaming the country interviewing people about their jobs. These conversations were compiled into his best-selling book, and then turned into a Broadway musical. Hear the stories and songs of everyday people on the job in Studs Terkel's **Working**, on *L.A. Theatre Works*.



Artscene

ROGUE VALLEY

Theater

◆ Camelot Theatre Company presents *I'm Getting My Act Together and Taking It On The Road*, Oct. 5 thru Nov. 6. Music by Nancy Ford; Book and Lyrics by Gretchen Ryer. Located at Talent Ave. and Main St., Talent. (541)535-5250 www.CamelotTheatre.org

◆ Craterian Performances presents:
Lorna Luft, Oct. 2 at 3 pm
STOMP, Oct. 5 at 7:30 pm
Manhattan Transfer, Oct. 12 at 7:30 pm
Tommy Dorsey Orchestra, Oct. 22 at 7:30 pm
The Miles Davis Experience, Oct. 26 at 7:30 pm
Craterian Ginger Rogers Theater is located at 23 S. Central Ave., Medford. (541)779-3000 www.craterian.org

◆ The Oregon Cabaret Theater continues its presentation of *What a Glorious Feeling*, thru Nov. 6, Thurs. thru Sun. at 8 pm; Sat. and Sun. Brunch Matinees at 1 pm. Located at 1st and Hargadine Sts., Ashland. (541)488-2902 www.oregoncabaret.com

◆ Oregon Shakespeare Festival continues its 2011 Season with presentations in the Angus Bowmer Theatre, the New Theatre, and the Elizabethan Stage/Allen Pavilion:

Measure for Measure thru Nov. 6
The Imaginary Invalid thru Nov. 6
August: Osage County thru Nov. 5
Henry IV, Part Two thru Oct. 7
The Pirates of Penzance thru Oct. 8
Love's Labor's Lost thru Oct. 9
Ghost Light thru Nov. 5
The African Company Presents Richard III thru Nov. 5
WillFul thru Oct. 9

The Green Show in the Festival courtyard runs thru Oct. 9. OSF is located at 15 S. Pioneer St. in Ashland. (541)482-4331 www.osfashland.org

◆ Randall Theatre Company of Medford continues its presentation of *Comedy Classics #1 The Carol Burnett Show* thru Oct. 9. Located at 10 E. 3rd St. (corner of Front and 3rd), Medford. (541)227-4601 www.randalltheatre.com

Music

◆ The Siskiyou Institute presents these performances:

New York based Le Boeuf Brothers Quartet on Oct. 2 at 7 pm
Francesco Buzzurro/Richard Smith Duo on Oct. 12 at 7 pm

The Gonzalo Bergara Quartet on Oct. 21 at 7 pm
All performances at Paschal Winery, 1122 Sun-



St. Clair Productions presents *Swami Beyondananda and Teresa Tudury, An Evening of Comedy* on October 15.

crest Road, Talent. (541)488-3869
info@siskiyoinstitute.com

◆ Rogue Theatre presents the following:

Greg Brown, Oct. 6
James Van Praagh, Oct. 8
Rocky, Oct. 28 and 29 at 8 pm, and Oct. 30 at Midnight

Located at 143 SE H St., Grants Pass. (541)471-1316 www.roguetheatre.com

◆ Music at St. Mark's presents Bradamante: Cellists Shirley Hunt and Elinor Frey on Oct. 16 at 3 pm. The concert includes bass violin works from the instrument's origins in 16th and 17th century Italy, reaching to the violoncello sonatas of the 18th century. St. Mark's Episcopal Church is located at 5th and Oakdale, Medford. (541)821-0977 www.stmarks-medford.org

◆ St. Clair Productions presents *Swami Beyondananda and Teresa Tudury, An Evening of Comedy*, on Oct. 15 at 8 pm; *Legends of the Celtic Harp* with Patrick Ball, Lisa Lynne and Aryeh Frankfurter, Celtic Harp and Storytelling, on Oct.

28 at 8 pm; A Workshop: *The Joys of Celtic Music* on Oct. 29 at 10 am. All performances and the workshop are held at the Unitarian Fellowship, 4th and C Sts., Ashland. (541)535-3562 www.stclairevents.com

◆ Chamber Music Concerts presents Concert I: The St. Lawrence String Quartet on Sept. 30 at 7:30 pm and Oct. 1 at 3 pm; Concert II: Berlin Philharmonic Wind Quartet on Oct. 21 at 7:30 pm. All concerts are performed in the Music Recital Hall on the campus at Southern Oregon University, Ashland. (541)552-6154 www.chamber-musicconcerts.org

◆ The Southern Oregon Repertory Singers begin their 26th season with *Charms and Delights*: a concert dedicated to early music. Featured works include Baroque and Renaissance masters Claudio Monteverdi, Johann Sebastian Bach and William Byrd on Oct. 30 at 3 pm. Music Recital Hall on the campus at Southern Oregon University, Ashland. (541)552-0900 www.repsingers.org



Legends of the Celtic Harp with Patrick Ball, Lisa Lynne and Aryeh Frankfurter, performs in Ashland on October 28.

Exhibitions

◆ Schneider Museum of Art presents *Emilio Lobato: Mi Linda Soledad* (My Beautiful Solitude), and New Works by Ellen Wishnetsky-Mueller Sept. 29 thru Dec. 3. Located on the campus of Southern Oregon University, Ashland. (541)552-6874 www.sou.edu/sma

◆ Rogue Gallery and Art Center presents *From Home: Early Works of Betty LaDuke*, focusing on the early paintings, prints, and drawings by Professor Emeritus in Art from Southern Oregon University, thru Oct. 29. An Artist Demonstration will be held on Oct. 21. Located at 40 South Bartlett, Medford. (541)772-8118 www.roguegallery.org

◆ 1st Friday Art Walk in downtown Ashland and the Historic Railroad District, each month from 5-8 pm. (541)488-8430 www.ashlandgalleries.com

Send announcements of arts-related events to:
Artscene, Jefferson Public Radio,
1250 Siskiyou Blvd., Ashland, OR 97520 or to
jprartscene@gmail.com

**October 15 is the deadline
for the December issue.**

For more information about arts events,
listen to JPR's Calendar of the Arts or visit our
online Community Calendar at www.ijpr.org

Artscene Editor: Miki Smirl



Moira Smiley and VOCO – Pistol River Concert Series



Berlin Philharmonic Wind Quartet – SOU Chamber Music Concerts



Le Boeuf Brothers – Siskiyou Institute New Artist Series



Edgar Cruz – Roseburg Community Concert Association

◆ 1st Friday Art Night in downtown Grants Pass features music and art at shops, galleries, and restaurants at H and 5th Sts. from 6–9 pm. (541)787-7357

◆ 3rd Friday Artwalk in Historic Downtown Medford, 5–8 pm. Located in Theater Alley, Bartlett St., E. Main St. and Central Ave. www.visitmedford.org/index-artwalk.html

◆ 4th Friday Art Amble in Jacksonville, 5–7 pm, thru Oct. Art demos, wine tasting, stores open till 7 pm. www.jacksonvilleartpresence.info

OREGON AND REDWOOD COAST

Theater

◆ Mendocino Theatre Company continues its presentation of *Same Time Next Year* by Bernard Slade, thru Oct. 16. Upcoming show is *The Trip to Bountiful* by Horton Foote, Oct. 27 thru Nov. 27. Performances at the Helen Schoeni Theatre on the campus of the Mendocino Art Center, Mendocino CA. (707)937-4477 www.mendocinotheatre.org

Music

◆ Pistol River Concert Association presents Moira Smiley and VOCO in concert on Oct. 15 at 8 pm at the Pistol River Concert Hall. Tickets available at



Rogue Gallery and Art Center presents *From Home: Early Works of Betty LaDuke* [Uganda: Dreaming Cows].

Wright's Custom Framing in Brookings; The Book Dock in Harbor; and Gold Beach Books, Gold Beach. www.pistolriver.com

◆ Center Arts at Humboldt State University presents: Chromeo, Oct. 12 at 8 pm, call for location Gaudi, Oct. 15 at 9 pm at the Kate Buchanan Room, University Center Cherish The Ladies, Oct. 16 at 8 pm at the Kate Buchanan Room, University Center Mason Jennings, Oct. 18 at 9 pm at the Kate Buchanan Room, University Center Pilobolus, Oct. 25 at 8 pm at the Van Duzer Theater Arts Bldg. Creole Choir of Cuba, Oct. 27 at 8 pm at the Van Duzer Theater Arts Bldg. Yuja Wang, piano, Oct. 30 at 8 pm at Fulkerson Recital Hall, Music Bldg. (707)826-3928 www.humboldt.edu/centerarts/

ROSEBURG/EUGENE

Music

◆ Umpqua Community College and Roseburg Community Concert Association presents the following:

One World, Three Guitars: Buzzurro, Latarski, and Smith on Oct. 11 at 7:30 pm, Center-stage Theatre

Edgar Cruz, guitar, on Oct. 6 at 7 pm, Jacoby Auditorium

Umpqua Symphony presents Portland Youth Philharmonic on Oct. 29 at 7:30 pm, Jacoby Auditorium

Umpqua Community College, Roseburg. (541)440-7700 www.umpqua.edu

NORTH CALIFORNIA

Theater

◆ The historic Cascade Theatre and Jefferson Public Radio Performance Series present:

San Francisco Opera HD Cinema Series –

Otello on Oct. 2 at 2 pm

Manhattan Short Film Festival on Oct. 2 at 7 pm

Tommy Dorsey Orchestra on Oct. 23 at 7:30 pm

Vienna Boys Choir on Oct. 26 at 7:30 pm

Located at 1733 Market St., Redding. (530)243-8877 www.cascadetheatre.org

◆ Riverfront Playhouse continues its presentation of *The Masquerade Murders* thru Oct. 15. Located at 1620 E. Cypress, Redding. New Ticket Outlet: Cascade Theatre. (530)243-8877 www.riverfront-playhouse.net

Exhibitions

◆ Liberty Arts Gallery continues its presentation by the Pacific Rim Sculptors Group, featuring 3-D works from Bay Area talent. Runs thru Oct. 22. Located at 108 W. Miner St., Yreka. (530)842-0222 www.libertyartsyreka.org

◆ Turtle Bay Exploration Park continues its exhibition *Masters of the Night: The True Story of Bats*, thru Jan. 8, 2012. Located at 840 Sundial Bridge (Auditorium) Dr., Redding. 1(800)887-8532 www.turtlebay.org

◆ The Siskiyou County Historical Society and the Siskiyou County Museum present an ongoing collection of artifacts, photographs, and exhibits. A Trash to Treasure Sale will be held Oct. 8 from 8 am to 4 pm. Located at 910 S. Main St., Yreka. (530)842-3836 www.siskiyoucountyhistoricalsociety.org

◆ 2nd Saturday Art Hop celebrates arts and culture in Redding each month. Painters, sculptors, musicians, poets, and receptions are featured at participating businesses downtown. Redding. (541)243-1169

KLAMATH

Theater

◆ The Linkville Players continues its presentation of Oscar Wilde's delightful comedy of manners, *The Importance of Being Earnest*, thru Oct. 8. A play for children *Y Domingo Siete* by Robert Baden and directed by Crystal Muno, runs Oct. 22 and 29 at 2pm. Located at 201 Main St., Klamath Falls. (541)884-1600 www.linkvilleplayers.org

◆ The Ross Ragland Theater presents: Pendulum Aerial Arts on Oct. 22 *Letters Home* on Oct. 29

Call for time and ticket information. Located at 218 N. 7th St., Klamath Falls. (541)884-LIVE www.rrtheater.org

◆ The Klamath Blues Society sponsors a Blues Jam every Thurs. 8:30–midnight at the American Legion, 228 N. 8th St., Klamath Falls. (541)331-3939 www.klamathblues.org



Redding's
Historic

CASCADE THEATRE

Tickets and Information
cascadetheatre.org
530-243-8877

Vienna Boys Choir

October 26 • 7:30pm

Few groups of musicians have won more renown than the incomparable Wiener Sängerknaben, founded by Emperor Maximilian I in 1498. This fabled ensemble counted among its early members Franz Schubert and musicians like Wolfgang Amadeus Mozart and Joseph Haydn worked with the choir. Six centuries later, the famed Vienna Boys Choir continues to delight music-lovers across the globe with its purity of tone, distinctive charm and a diverse, crowd pleasing repertoire that encompasses Austrian folk songs and waltzes, classical masterpieces, beloved pop songs and medieval chant. Gifted musicians with voices of unforgettable beauty, they carry on the Vienna Boys Choir's illustrious tradition as one of the world's most distinguished choirs.



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The Splendid Table

Lynne Rossetto Kasper

Chickpea-Couscous Salad with Lemon and Fresh Mint

© Copyright 2010 Lynne Rossetto Kasper

Prep time: 15 min
Cook time: 3 minutes
Total time: 18 min

Serves 4 and doubles easily



The salad holds in the refrigerator for about 4 days. Serve it with sliced tomatoes and spoonfuls of whole milk yogurt if you'd like.

Cook to Cook: Traditionally, couscous is initially steamed, lightly rubbed between your palms to separate any clumps, and steamed again. You get wonderfully fluffy, individual beads of wheat that would make a Moroccan cook proud. But when it is 106°F outside and you're at the end of a 12-hour day, I say, "Get thee to the microwave."

Traditionalists may cringe, but the fastest way I know to get couscous ready for its close up is in the microwave. Usually one part couscous (I prefer whole wheat for its flavors and nutrients) to two parts water, cooked on high for 2 to 3 minutes and rested for several moments, does the job.

Ingredients

Juice of one large lemon
1/2 medium red onion, cut in 1/4-inch dice
1 garlic clove, minced
1 teaspoon salt, divided
1/2 teaspoon freshly ground black pepper, divided
3/4 cup whole-wheat couscous
1-1/2 cups warm water
1 small, sweet bell pepper, cut into 1/4-inch dice
1 stalk celery, cut into 1/4-inch dice
1/4 cup chopped pitted Kalamata olives
1/4 cup raisins
One 15-ounce can chickpeas, rinsed and drained
1/4 to 1/3 tightly-packed cup fresh mint leaves, torn
More lemon if needed

Instructions

1. In a large bowl, combine the lemon juice, onion, garlic, 1/2 teaspoon salt and 1/4 teaspoon pepper and let stand while you pull together the rest of the dish.
2. In a microwave-proof glass bowl, combine the couscous, water, and the remaining salt and pepper. Microwave, covered, on high for 2 minutes. Carefully check couscous for tenderness (be careful because it will be steaming and hot). If needed, give it another 30 seconds to 1 minute. You want it slightly firmer than usual because it will finish cooking as it sits.
3. Add the red pepper to the onion mixture along with the celery, olives and raisins. Toss everything with the chickpeas and couscous. Taste for lemon and salt and pepper. Serve the salad cool or at room temperature, but not stone cold.

Encore: A few nights later there was a fusion moment and we turned leftovers into unorthodox spring rolls. Dampen and soften Vietnamese rice paper rounds by moistening them with warm water. Then streak the lower center of the rounds with hoisin sauce or sriracha hot sauce. Pile on shreds of lettuce, shredded raw carrot and the couscous-chickpea salad, and roll up.

Make a Vietnamese dipping sauce by mixing to taste lime juice or rice vinegar, sugar, garlic, fish sauce and water. It's amazing how many spring rolls you can get from a cup or so of leftover salad.

The Splendid Table airs
Sundays at 9:00am on JPR's
Rhythm & News service and
online at www.ijpr.org





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Tuned In *From p. 5*

Traditionally, establishing a local school came first and the development of a newspaper wasn't far behind. With the dawn of electronic media, a local radio station, followed. Each has symbolically reflected that community's values and reflected its capacity for building a better future—and each is now increasingly struggling. Just as was the case for buggy-whip manufacturers, the trends are clearly evident but our national policies fail to effectively address, let alone even acknowledge, the issue.

And just where does public radio fit into all of this? The only national program that begins to grapple with this galactic shift in the tectonic plates of our existing media system is the federal government's commitment to developing and strengthening the existence and availability of local public radio through its funding of the Corporation for Public Broadcasting (CPB).

There is much more at stake here than the current crop of critics of CPB funding want to understand. America survived the demise of buggy whips and horse-drawn carriages because society's increasing mobility bolstered individuals' lifestyle op-

tions while doing no injury to communities' senses of place. But the loss of healthy local media is now increasingly doing just that.

One can only hope that the Congress will consider these factors in deciding whether the federal government will continue its commitment to assuring the existence of local public radio. Listeners to local public stations, and their defense of the role CPB plays in American society, remains our best hope for addressing these challenges.

Ronald Kramer, Executive Director



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Spine surgery performed by Mark Peterson, M.D.